



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Bulletin of the City Art Museum of St. Louis



HEAD OF ROMA

ABOUT 175-200 B. C.



DIOSCURI

174 B. C.

FROM THE COLLECTION OF MR. E. F. JACKSON

projection above the forehead usually contains a hole which was more likely used to suspend an ornament than for the purpose of hanging up the pottery head, as has been suggested. The back of the head indicates a common type of hair dressing, as all of the heads are quite similar in this respect. The cosmetic effect of paint on the face varies from the application of a single color over the entire surface to designs in color. Some of the faces are incised in a manner resembling tattooing. The facial expressions are so individual that it has been suggested that these heads may be portraits. The highest type is found in those without the suggestion of a rim base or of a bottle neck. The exhibit contains five heads of this rare and interesting class.

H. M. W.

AN EXHIBIT OF ROMAN
COINS

(LENT BY MEMBERS OF THE ST. LOUIS NUMIS-
MATIC SOCIETY)

THE aim of this exhibit is to show the evolution of the Roman coinage from its beginning in central Italy

in the sixth or seventh century B. C. to the fall of the East Roman Empire in A. D. 1453, a period of approximately two thousand years. This is by far the largest numismatic epoch known in history; it may conveniently be subdivided into four periods. The first ends in 268 B. C.; the coinage of this period consists entirely of cast pieces of bronze. It is evident that during this period Rome had neither foreign commerce nor foreign wars, for neither could be carried on with currency, of which the standard coin weighed a pound and was worth about two cents.

The second period begins in 268 B. C., when silver was first minted in Rome, and the copper coins, much reduced in size, were struck—not cast; this period terminated in 27 B. C., when Octavian received the title of Augustus and the Imperial series of coins begins. The third period extends to the end of the West Roman Empire in 476 A. D. The fourth and last period begins when the capital of the Empire was transferred to Constantinople, in 330 A. D., and ends

Bulletin of the City Art Museum of St. Louis



SUN GOD

ABOUT 68 B. C.



CRETAN WILD GOAT

ABOUT 60 B. C.

FROM THE COLLECTION OF MR. J. M. WULFING

with the fall of that city in 1453. It is to be noted that the second and third periods overlap, due to the fact that Augustus kept up Republican appearances for some time after he became sole monarch and continued to strike coins bearing the names of the mint masters until 4 B. C. The third and fourth periods likewise overlap, as there were two capital cities in the empire from 330 to 476 A. D.

In the beginning the types did not vary greatly; the obverse of the Denarius showed the head of Roma; the reverse, the two Dioscuri (Castor and Pollux), or Diana in a chariot drawn by two horses, or the quadriga of Jupiter. Later on the Mint officials glorified their families by displaying on the coins the head or a famous deed of some ancestor, real or imaginary. Thus a Scipio of the first century would show the bust of Scipio Africanus of the third century, and the Julia gens even put Venus or Aeneas with Anchises on their coins.

Gold was minted spasmodically in the time of the Republic. A few gold

coins were issued in 217 during the Second Punic War, but the Aureus did not appear regularly until the time of Sulla, Pompey and Caesar.

The Republican series properly ends with the battle of Actium, but the names of Mint officials appear on coins as late as 4 B. C., after which date only the emperor or members of his family were given this privilege.

The Imperial series presents two important and interesting features; the striking portraiture has made possible the identification of many uninscribed busts and statues, and the reverse of the coins frequently presents buildings or commemorates events of historical interest. Thus the temple of Julius Caesar, recently excavated in the Forum, is shown on a coin of Augustus.

Covering, as stated before, an unbroken cultural development of two thousand years, the coinage of the Roman empire affords an almost limitless opportunity for study of history, art, commerce, religion and other phases of human activity;—a recent Italian magazine contains several long



CHILDE HASSAM

THE EAST WINDOW

monographs on the Fauna and Flora on Roman coins. The religious feature, however, is probably the most interesting—it is essentially polytheistic. Beginning with Janus, Jupiter, Minerva and Hercules on the oldest Republican coins, we soon find Mars, Mercury, Juno, Venus, Vesta, Ceres and a host of lesser divinities, such as

Fortuna, Honor and Virtus, displayed on the coins; in Imperial times the deified Julius, Augustus and other emperors were added, as well as sundry Eastern divinities, such as the Egyptian Isis, the Persian Sungod and Mithras. Finally, in late East Roman times a large array of saints appear, notably St. George, St. Michael, St.

Bulletin of the City Art Museum of St. Louis

Theodore, St. Alexander, St. Demetrius, St. Constantine, St. Gabriel, in addition to the Savior and the Virgin Mary.
J. M. W.

A PAINTING BY CHILDE
HASSAM

THE East Window, by Childe Hassam, was acquired from the Exhibition of Selected American Paintings, in October, for the permanent collection of The City Art Museum. It represents the figure of a woman standing before a window through which the white light of outdoors enters, but not without the added filter of a white curtain of thin material. The subject is a favorite one with Mr. Hassam, offering him as an impressionist an opportunity to display technical skill in the manipulation of light.

The statuesque figure is clad in a garment made iridescent through impressionistic handling—the distinguishing trait of Mr. Hassam's work. Mr. Hassam, more than any other painter, has shown us how our country, our cities such as New York, our streets such as Fifth Avenue, appear through the eyes of an impressionist.

VESPERS

By GARI MELCHERS

A PAINTING by Gari Melchers, which the Museum has acquired, is called Vespers and shows the interior of a church, lighted in the manner of the Dutch interiors of Pieter de Hooch. Sunlight comes into the room in places, and other lights penetrate through windows and are reflected from one object to another.

The theme is a simple one: a wall with two windows by which white light is entering, relieved by the vigorous and delicate color of old stained glass; two rows of pews against a



GARI MELCHERS

VESPERS

wall; a man and four women worshipping. Mr. Melchers, in a manner quite foreign to his earlier style, has subordinated the figures and laid the stress not on powerful figure painting, but on the effect of light and color in a white church.

The artist was born in Detroit, studied under Boulanger and Lefebvre, and was made at the Ecole des Beaux Arts a member of the Cour Yvon. This was a famous group of students in Paris whose custom it was to assemble for an hour in the afternoon and draw from a model.

It is the strength, power and sincerity of his figure painting that has made him famous, first throughout Europe and subsequently in his own country. At the early age of twenty-six, a Dutch painting by him, *The Sermon*, won an Honorable Mention in the Salon. Three years later he was awarded the Medal of Honor, a distinction that has been conferred upon only three American painters—Melchers, Sargent, and Whistler.

The Luxembourg owns his painting, *Maternity*; his *Family* is in the National Gallery of Berlin, his *Man with a Cloak* is in Rome, and his frescoes, *War and Peace*, are in the Library of Congress at Washington.